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HISPANIC WRITERS IN CANADA

A preliminary survey of the activities of Spanish and Latin-American writers in Canada

BY

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FOREWORD

The reports in this series, commissioned by the Multicultural Sector of the Department of the Secretary of State, were completed between 1979 and 1986. The content may therefore not always reflect entirely accurately the current situation, but, as pointed out in one of the reports, the situation of the ethnic writer per se has not changed appreciably in the last few years. Only the volume of publication has increased.

My task as editor was not to "normalize" the style of the individual contributors, but to ensure first of all a reasonable degree of conformity in the kind of material provided and in the layout of this material. Beyond this, and more importantly, I was concerned with the bibliographical information, which was intended to be as full and accurate as possible. It is in this area that the greatest difficulties lie in the field of ethnic literature.

A considerable proportion of the literature published by Canadian ethnic writers appears in journals with a very limited circulation or with a very short lifespan. Such periodicals may disappear even before they have been considered for acquisition by libraries, or they may go through a series of sea-changes re-appearing here or there under a different editor and a different name. Monographic works, on the other hand, are frequently published by small presses that apparently either do not know or ignore the requirement that they deposit copies of every publication with the National Library.

Most of the works listed in these reports are therefore not to be found in the National Library, no matter whether they have appeared in Canada or, as in so many cases, abroad. And since it is by no means easy to track down the works of any given individual, unless he or she is published by a mainstream publishing house or manages somehow to rank as an established figure - if only bibliographically - much of the bibliographical information is based on secondhand sources and is at times incomplete.

The problems are compounded by the difficulties in transliterating foreign symbols and by the less rigid conventions that apply in other cultures. While there are accepted systems of transliteration in the library world, the authors of these reports have not used them, and I have not felt it essential to apply them. By the same token, many of the writers cited, particularly those from the Indian sub-continent use more then one name, depending on circumstances and personal preference. Again, no attempt has been made to produce name forms that might find official acceptance in library circles.

Given the almost total absence of bibliographical, biographical, and critical sources in this field, these reports can only be viewed as first attempts at surveying the field. The same may be said of the bibliographical information, except that in most cases more writers and works are listed than are discussed in the text and an attempt has been made to incorporate bibliographical information through 1986. I sincerely hope that these reports will encourage readers and researchers in an area of Canadian literature which is full of vitality and promise.

Michael S. Batts

Introduction

The aim of this study is to provide an overview of the work of Spanish and Spanish-speaking Latin-American writers in Canada and of their present and potential contribution to Canadian culture and literature. The word "Hispanic" is used in the title, since the study deals with those writers for whom the Spanish and/or Latin-American cultural and literary tradition has some relevance. It is recognised nevertheless that recent immigration currents to Latin America could lead to terms such as Hungarian-Argentinian-Canadian or German-Chilean-Canadian as more precise in some cases, while the existence of an anglophone writer from an originally Spanish-speaking territory such as Puerto Rico further complicates the picture.

The word "Hispanic" has therefore been chosen not in an attempt at false generalisation in the field of ethnicity, but rather in order to rescue the concept of a linguistic and cultural community in which some common features are present. In section 4 of Part One the variables at play in the individual and group experience of these writers will be considered - at least, as far as we were able to perceive them from a somewhat impressionistic point of view - but for the moment readers are asked to bear with the "Hispanic" generalisation.

From an historical and geographical point of view, Hispanic immigration to Canada can be divided according to source into two groups: those coming from Continental Spain or the Islands, and those coming from Latin America. The Spanish immigration is the older of the two. Economic hardship in the home country and the political cycle involving the Spanish Civil War in 1936, the Franco regime, and the recent democratisation have been decisive factors in motivating some Spaniards to come to Canada in the first place, but also to return home to Spain in recent years. Others have moved in political counterpoint to this trend, while a great many simply came to Canada for reasons similar to those for which other South European immigrants came: economic hardship, lack of jobs, etc. It is worth noting that many of the Spanish writers encountered during our research are connected with Hispanic Studies departments in Canadian universities and have been living in Canada for a number of years while still maintaining close ties with Spanish academic circles. Also that the two Hispanic writers included in the Canadian anthology Volvox (1971) are both from Spain - Manuel Betanzos Santos and José Emilio Pacheco.

The Latin-American immigration is much more recent and has been much more abrupt; also the grounds for this immigration vary very widely. There are 23 Spanish-speaking countries in Latin America and each has an extremely complex history, as well as its own political, social, and economic reality. In many cases regional differences are so marked in dialect and customs that one would hardly believe the people belonged to the same country. In some areas there is a high percentage of native population; other areas, as a result of immigration, are at least as polycultural as Toronto. Political systems range, or have ranged, from socialist democracies to right-wing dictatorships, running the gamut of populism, parliamentary democracy, and traditional autocracy.

The culture of Latin America is the result of a complex process in which the popular tradition of local, Catholic, Americanist, and populist thought has interacted with the cultural trends which reflect international influences. Mass technological culture has laid a common pattern over the continent, changing the traditional values in the wake of a progress and modernisation that are often more apparent than real. In many cases culture lacks any independence, above all in its official expression, is divorced from socio-economic reality, and exists only as an expression of external cultures and values. Against this background, Latin-American intellectuals have often been strong defenders of popular traditions and causes, seeking the roots of national culture and feelings and sometimes achieving international stature in the process. Gabriel Garcia Marquez is probably the best-known contemporary example.

The Latin-American immigrants who came to Canada (more than 33 000 from the southern part of the continent alone between 1973 and 1976) seem to come from the wide range of middle classes, both urban and rural. Their background is rarely that of extreme poverty or riches. They belong to that sector which has been hit the hardest by the cultural and economic distortions of Latin-American reality; those whose upward mobility and aspirations have clashed with the existing social structure. They are more often than not survivors, produced by a society which has become politically, socially, or economically too oppressive for them. We contend that they are all refugees, economic refugees in most cases, political in some, but united by the fact that they are escaping from a society where the problems are far too complex to be solved by their individual action. This is probably the clue to under-

standing their feelings towards their homeland on the one hand and their new home on the other: a mixture of nostalgia, resentment, challenge, and hope.

As a result of this process, Latin-American Hispanic writers offer a different profile from those of Spanish-European origin. On the average they have not been in Canada more than a few years, and in many cases have been more concerned with material survival than with literary production. One does not find among the Latin Americans the same degree of correspondence between academic employment and literary production that one finds in the Spanish group. This does not mean that they are academically less qualified; it simply reflects their condition as newcomers. National diversity and reasons for immigration play an important part in this lack of well developed local academic and community support systems. Writers do not as a rule emigrate to countries where a foreign tongue is spoken; those who have done so have either been compelled to do so by conditions beyond their control, or have been offered good academic positions, or have chosen their new home for very personal reasons. Among the former, the largest and perhaps most visible group is that of the Chilean exiles, although this does not mean that other nationalities are not represented. For the exile, writing may have been the cause of his leaving his homeland, or it may be the result. In either case it becomes his mode of understanding and relating to the situation in which he finds himself. Those writers who also pursue an academic career form the second largest group. For them Canada has offered good opportunities to work and write in their areas of academic specialisation. The third group is, of course, as varied as the personal reasons which inspired the move - and all three overlap. There are also many intellectuals who have turned to writing fiction or poetry, once in Canada, as a form of coping with culture shock. On the other hand there are some who have practically discontinued their writing careers in the effort to cope with surviving in a new country.

The Hispanic writers' community in Canada is fragile and disjointed, and its only recent establishment is probably the main cause of this lack of strength and development. Its assets lie in the human beings with creative capacity who make up that community and in their potential contribution to Canadian literature.

PART ONE

1. Premises and Procedures

The object of the previous section was to introduce the reader to the background of the research: a relatively small, new, and fractured community, spread over a country the size of Canada and in some cases so much at odds with itself about its various interpretations of the world that community communications are very deficient. A case in point: in one large city we were able to provide a poet, who had been living there for five years and who complained of the lack of Hispanic intellectual activity in the city, with a list of half-a-dozen Hispanic writers who had been there at least as long as he had. He received the names with the utmost surprise; there were no lines of communication within the community which would have enabled him to encounter them earlier and reduce his feeling of isolation and frustration.

However, this is anticipating some of the results of our research. The first step was to look at the national picture of immigrant settlement in Canada and develop a working hypothesis as to where one would be most likely to find Hispanic writers. It may seem strange that this had to be done from scratch, but there were virtually no source materials or previous studies (sociological or literary) to which reference could be made. Consultations with librarians, consulates, embassies, and university Hispanic Studies departments did not reveal any printed source material relating to Hispanic writers in Canada, although we later acquired a large body of such information.

The initial mailing list included as comprehensive a network as possible of official institutions which might have some connection with Hispanic writers. A selection of publishing houses, writers' unions, and associations, public and school libraries, ministries of culture and of education (by their various names in each province), immigration authorities, consulates and embassies of all Hispanic countries involved, and so on. The complete list comprised more than 200 addresses, including all the regional offices of the Department of the Secretary of State. In selecting names for this first part of the list, we kept in mind those locations where we expected to find the most Hispanic settlers. Roughly, it was assumed that

Toronto, Montreal, and Vancouver would head the list (in that order), and that Edmonton and Winnipeg would follow. Quebec City and Ottawa would also be of some importance, as would the whole of Southwestern Ontario from Hamilton to London. It must be stated here that the findings in no way contradicted this initial assumption in its general formulation; details and discrepancies will be dealt with in the next section.

The second working hypothesis was that one area where Hispanic writers would congregate would be the Hispanic Studies departments of Canadian universities, and more specifically the Canadian Association of Hispanists, which includes Hispanists from across the country. This association was kind enough to permit the use of its mailing list, for which it deserves our fullest recognition and thanks. The Association provided some 220 names of their members, from coast to coast, and their co-operation was invaluable.

The third working hypothesis was that writers would tend to work within the framework of their community groups; as comprehensive a list as possible was therefore compiled of Latin-American and Spanish associations, clubs, and organisations in general, including some of a definitely political nature. The only sources for this were our own files and personal contacts, as well as some lists supplied by the Secretary of State and the Quebec Provincial Government. These were of some help but were sadly out of date. Great assistance was also supplied along the way by the staff in the regional offices of the Secretary of State, especially during the field trip. Also included in this category were those names well known in the "ethnic" Hispanic media. The final list totalled some 600 names. The reference system built into the questionnaire provided us with some of the most important names in the search, as well as with the satisfaction of finding some names cross-referenced in different answers, indicating that we were on the right track.

The first part of the research was to be carried out by mailing a questionnaire and letter to all these people, the second would involve a cross-Canada trip to visit a selection of writers. Both tasks were accomplished, but, for reasons which are explained later, some of the initial contacts were first made on this trip.

The next step in the research project was to put together a basic questionnaire. This was introduced by a letter explaining the objectives of the project in

the most neutral terms possible, primarily to avoid raising false expectations regarding the publishing of prospective writers' work and the funding of literary projects. Two forms made up the questionnaire. "Form A" was designed for those answers provided by people who were not writers themselves, but who were able to supply information on writers through their involvement with Hispanic activities in Canada, whether academic, artistic, communal, or other. "Form B" was for the writers themselves and was divided into two parts. The first part requested biographical and bibliographical information; this forms the basis of the entries in Part Two. The second part is discussed below.

Over 600 questionnaires were mailed or distributed, not counting duplicate mailings to known writers who did not respond to the first mailing. The names of all these people are listed in the Appendix and should be the subject of further research. Naturally, no pressure was exerted on non-respondents, and the possible reasons for their silence are dealt with below. Some information on them has been culled from other sources and is included under their names. A little more than 0.5% (33) of the questionnaires were returned by the Post Office as being wrongly addressed or for other reasons. Some efforts were made to trace the whereabouts of the persons involved, and in some cases these were successful, above all during the trip, but in many cases the results were nil.

Of a total of 46 completed questionnaires received, 25 respondents came under the category of "key informants" and filled out "Form A." These names are not included Part Two. The remaining 21 filled out the whole questionnaire, more or less in full. Perhaps not all of these should be classified, strictly speaking, as writers, but they have been included nevertheless in Part Two. Also Included in Part Two are the names of those who did not respond in writing, but who provided oral information, reviews, and samples of their work. Three questionnaires which arrived late have not been taken into account here.

Approximately 70 writers are therefore listed in Part Two, several of them as members of literary groups or magazines. The reasons for this distinction can be found in the writers' self-perception on the one hand, and on their subjective interaction with their literary environment on the other. The members of literary groups tended to arrive at joint decisions when answering the questionnaire, and in several cases one member supplied the information about the whole group.

The following section will be devoted to an analysis of the additional questions ("Form B"), as answered in the 21 completed questionnaires received. These are dealt with here rather than in Part Two, because they have little relevance to the bio-bibliographical information supplied there. Their real importance lies in their reflection of the "state of the art" of Hispanic writing in Canada on the one hand, and their subjective impression and opinions of that state on the other. Although the sample is small, we feel that it is relevant to this study, given the sociological factors outlined in the introduction.

2. The Response to the Questionnaires

The responses to the objective/quantitative questions were as follows:

A. Have you ever tried writing in a language other than Spanish?

Half of the respondents either answered "no" (7) or gave no answer to this question (3), which is a relatively low response in comparison with the response to other questions. Seven of the attempts at writing in one of Canada's official languages were in English, only one in French, while two were bilingual.

B. Has your work ever been published?

Eight respondents said that their work had been published in Spanish alone, and another seven listed Spanish and another language - five cited English, one French, and one a bilingual publication, this last author being an academic. Four gave no answer, and there was only one unpublished writer. At this point it should be noted that the word publication may have been interpreted in different ways by the respondents. Generally it has been interpreted in its broadest sense, meaning "to appear in print," whether in books or magazines, self-published or produced by a recognised publishing house. A closer examination of the entries in Part Two will reveal that most of the publications listed are poems, short stories, and essays submitted to

literary magazines, most of them outside Canada; or self-published works in book form or in group-owned journals. In spite of these limitations, the fact that 75% of the respondents had achieved publication in one form or another speaks well for their initiative.

C. Has your work ever been translated? Into what languages?

Fourteen of the twenty respondents answered "no" (7) or gave no answer (7) to this question. Three had been translated into English, one into French, and one into both English and French in addition to several other languages (the same academic writer mentioned above). Considering that all these people are living and writing in Canada, the answers speak for themselves: there is no adequate procedure for a writer to have his work translated. This topic of translation came up again and again in interviews and conversations, where it appeared as the single major restriction to competing in the Canadian market for publication on equal terms with anglophone or francophone writers. As will be shown in Part Two, Hispanic writers here are writing from Canada, but their work is inaccessible to the Canadian public.

D. Have you ever applied for grants, either government or private, to write or publish your work?

Only six respondents answered this question with "yes," and their names will surely be familiar both to the Secretary of State and to the Canada Council. They are to be found in Part Two. The remaining writers (8) answered "no" or gave no answer (6). These results reflect a phenomenon which was observed across the country, namely, the lack of understanding, information, or even trust in the government sponsorship of writers. Ranging from a slightly humorous exchange with one writer who did not even know of the existence of such agencies as the Secretary of State, the Canada Council, the National Film Board, etc., to more or less active expressions of distrust in the political intentions behind such funding as might be available, one thing clearly emerges: these writers do not come forward to request government assistance for their work. Although the reasons may vary from individual to indivi-

dual, it seems reasonable to suppose that these writers may have experienced government assistance in their home countries where cultural policies were dictated by political interests.

The answers to the subjective/qualitative questions were as follows:

E. What are your reflections on your situation as a Hispanic writer in Canada?

The answers to this question focussed on the theme of isolation: "I am totally isolated"; "It is frustrating, like being on an island where the only way of surviving is by holding on to oneself, by oneself. We're on our own"; "A chicken in someone else's coop" (Spanish expression); "I feel separated by a linguistic barrier"; "I have the faint impression that there's not much interest here in Spanish literature"; "There is little interest in Latin America and its historical reality. My job is to contribute to the Latin American image"; "To judge by other people's experience, it is important to get Canadian citizenship if one wants to obtain financial backing from the government"; "It is very difficult to be recognized as a Hispanic writer in Canada because of the priority given to other cultural groups, and the lack of Canadian interest in Hispanic culture."

It is not the purpose of this study to comment on the veracity or otherwise of this perception of the Hispanic writer's situation - one might argue that the picture is not so bleak - but the fact remains that the feeling of isolation is strong. In some answers, however, other feelings emerged and spoke of a more complex process:

a) At first the function of a writer is lost, b) later on there is a period in which one learns the new cosmology displayed before one's eyes, c) the writer's maturity appears many years after the first shock of the new environment.

The idea one had about this country was always very vague, very fuzzy. In spite of their sharing a continent, Canada and Latin America are very different.

If we believe the writer to be essentially a witness, or rather a receiver and processor of testimonies, we find that his job is made difficult by a series of obvious obstacles, those of a society which is different to the one he used to live in, with other customs, a different language, and other urgencies. In spite of this, the testimonial function continues in two important aspects: one, the impact of the immigration experience (which in the Chilean case is its collective dimension), which is expressed by hundreds of personal lives; the other, the memories, the nostalgia, the recreation of far-away homeland in the collective consciousness of the immigrants. Both of these aspects, the impact of change and the persistence of memory, are expressed by the Hispanic writer.

These two opinions seem to express the idea that the writer's function as a member of his community changes, and that a "new" writer emerges as a result of this process, not only as a craftsman, but as an artist-intellectual with a social responsibility to his peers. This concept of the writer as an intellectual, with a message for his community, is part of the fabric of the Hispanic literary tradition, and it is alive and well to this day. It is logical that some of the respondents should have tried to come to grips with the problem of a new community and the changes in their function as intellectuals, and that large numbers should bewail the lack of communication within that community. As one respondent said of that function: "It is valuable, if it is promoted and well translated."

F. What drives you to write?
How would you characterize yourself as a writer?

The answers to these questions were in many cases a more detailed description of the above-mentioned intellectual function. In some cases the answers alluded to journalism: "I try to show the truth, or at least the key points of a problem. I am only interested in the journalistic aspects of literature"; "Necessity! I am a political and social events columnist." Others expressed the theme of nostalgia: "When I write, it is merely to recover pieces of my past life in my country ..."

Political and social motivations were also very much present:

I am not neutral in the class struggles of the world. My work supports one of the sides.
The wish to express my feelings and ideas and as a means of protest against injustice.
My fraternal spirit and my sense of brotherhood towards those who suffer. I am a poet of the people.
My vocation was an early one. I am a novelist who is committed to the cause of man; his liberty, his dignity, and the respect for his individual rights.
I try to make my readers realize the state of social injustice in Latin America. The writer must produce for the community and show in that production the injustice inflicted on the less favoured classes.

Others attempted to outline a more general position towards the question:

Writing is taking one's testimonies and recreating them, bringing alive the little demons of our conscience [demons in the Platonic sense].
The desire to transcend; to chronicle what is real and unreal at the same time; a witness to what is real, an observer; writing what is unreal.

And lastly the feeling for the cultural heritage: "The fact that there aren't many, and the need the public has for writers."

Looking back at the question, it seems that is was formulated perhaps too broadly and could never have been answered adequately within the framework of the quetionnaire. Nevertheless, and although the above opinions are probably only a pale reflection of what the respondents could have answered, if given space and time, they are an important supplement to the previous question.

G. <u>Has the contact with Canadian reality changed your style, themes, etc.</u>?

The "no's" came from different perspectives:

No. It has cancelled everything out in a certain sense, but the literary reality has many facets and I'm beginning to discover some which were unknown to me before.
No. It has only enriched my human experiences.
It has not enriched it.

The "yes" answers were more qualified:

My contact with this reality has modified my choice of subjects.
Yes. several subjects for my poems and stories have been taken from Canadian reality.
Yes and no. One can talk about the same subjects with different characters. This does not imply that those subjects are universal, and express eternal values.
Completely. It has changed our very logical structure; our way of approaching the phenomenon of "reality" is not the same as it was in a "Third World" country. It may not have changed our subjects yet, but it certainly has changed our treatment of them.

Others stressed more precise aspects of their feeling:

The most important thing has been the existence of civil and political rights and freedoms.
Personally, I developed my style here in Canada. The revolutionary fervour which exists in Latin America, and the complete lack of information here led me to write.

In general the "no" answers reflect the more frustrated feeling produced by dealing with isolation, while the "yes" answers imply some attempt to come to grips with the new reality in all its aspects, from the choice of subject matter to the values and perceptions, and from the personal freedom experienced to the need to communicate a feeling to the new country.

An answer which did not fit into any group has been left to the end:

I think it has enhanced old personal preoccupations: solitude, anguish and human fears. Perhaps this country allows for those feelings in a more acute expression. In

our countries they are diluted by more visible problems: underdevelopment, hunger, unemployment. The immigrant condition probably helps those feelings to be, or to seem, more acute.

H. How do you see your insertion in Canadian literature? Do you feel integrated, divorced, marginal, nearer to your homeland, exiled?

Two main groups of answers came up in this case: from those who felt integrated or had the intention of integrating, and from those who did not. These are some of the answers from the "integrated" group:

I feel integrated in this country, but I am anarchic.
In spite of being familiar with it from the inside, I think that what you call "Canadian literature" is still very young and very provincial.
There is little information on the Canadian literary reality here in Quebec. As far as the Quebec literary reality is concerned, it is very active and it has tried to integrate us, but we have been constantly adapting ourselves.
Although I am connected in a loose way with the CanLit scene, I cannot say that I am integrated completely, nor do I know what is going on in that scene, although I am trying to learn as much as I can about it. I believe that what I am trying to do is CanLit in Spanish. The subject is mixed: Hispano-Canadian.

It can be seen that some of these answers point again to an attempt to elaborate a "new" image of the writer, one which will respond to the new environment. Another suggests a message: "My intention is to make the things my country feels, thinks, loves and suffers known here."

The "non-integrated" group expressed opinions from several different perspectives:

I feel marginal in the Occidental capitalist world.
Like the rest of the non-Anglo-Saxon immigrants, marginality is very noticeable to ethnic journalists. We simply do not exist for the public in general.
I don't feel integrated in the Canadian literary reality.

I feel nearer to my homeland, as I came to Canada with my work already written and published.
Exiled.
I feel de-culturized in a cultural environment which is not mine. Nevertheless, I recognize Canada's great qualities.

The case of the exile within the Hispanic literary community deserves more than a passing comment. We have already mentioned the socio-economic reasons for its importance, and must reiterate that there are a number of Hispanic political refugees. We attended a seminar where several aspects of the exile theme were discussed, among them "exile is death," representing the aspect of frustration and nostalgia, and "exile is life," representing a clearer view of the home country and a positive and committed attitude towards life. Coping with the exile condition is one of the major preoccupations of a group of Hispanic writers, and it is one of the many aspects involved in the construction of an "image" of the Hispanic-Canadian writer. This aspect is more important to some than to others, but it is rarely ignored entirely. Expressed either in their perceptions of themselves, or in their critical appraisal of other Hispanic writers, the exile theme, and by extension the political involvement, or lack of it, is of prime importance for understanding the reality of Hispanic writers in Canada. For instance, the general perception of themselves as exiles led a large group of Chilean writers in Canada and the USA to co-operate in a journal called Literatura Chilena en el Exilio [Chilean literature in exile], and this has such figures as Gabriel Garcia Marquez, Julio Cortazar, Lawrence Ferlinghetti, and Ernesto Sabato on its International Editorial Committee.

I. How do you see the relationship between your work and the Hispanic community around you? Do you promote your work in any way (e.g. readings, etc.)?

Again the responses can be divided into "yes" and "no." Those who answered "no" were expressing a simple negative or giving very little explanation: "I do not see any relationship nor do I promote my work, except among personal friends"; "I have not attended any of the literary seminars, except one." Those who answered "yes," on the

other hand, had either built up their own self-publication efforts in book or periodical form, or worked in the ethnic media, an Hispanic community framework, or academic environment, e.g.: "I know my columns are read and that gives me satisfaction"; "I am willing to promote it in any form or fashion"; I gave a conference on my work at the university"; "Through a small journalistic effort called 'Present' ..."

The degree of entrepreneurship found among Hispanic writers is worth mentioning. Individual or co-operative self-publication is the source of a large proportion of the material submitted, and Part Two will reveal the number of Hispanic writers who have engaged in this activity at one time or another. The search for a means of communication is present, in spite of all the financial problems involved and the feeling of isolation.

J. Personal comments.

This last rubric elicited such differing responses that a sample is given without comment:

I think that it would be important to eliminate the term "ethnic" used to describe non-Anglophone or Francophone writers. We should all be called Canadian writers.
I would like to establish contacts that would allow me to express myself, and also meet with other Hispanic writers.
I feel that this is the first opportunity which we Hispanic writers have, and it is a valuable incentive to keep working.
On with your project!
It is important to set our feet firmly on the ground. We are in Latin America no longer, and it is very improbable that we be able to continue a pure Latin-American line of creation. We produce a hybrid: Canada in Spanish prose and verse. It is the expression of a very singular world: that of the Latin American immigrant in this country. I believe this to be our main source of inspiration.

3. In Search of Writer Profiles

The second part of the research involved visiting a number of Hispanic writers in order to acquire a better understanding of the reality of their situation. By the time the field trip was undertaken, a fairly clear picture had emerged of the situation in Montreal, Toronto, and Edmonton, but information from the remaining cities included in the itinerary (Ottawa, Winnipeg, Calgary, and Vancouver) was minimal. It had been anticipated that the visit to Vancouver would be fruitful, despite the fact that only one reply had been received from there. In fact, although some time was spent in Vancouver trying to track down all possibilities, only one writer was found, José Allueva. It seems that the degree of of development of the Hispanic cultural organisations, or of community organisations, is lower there than in other parts of the country, such as Montreal or Toronto, where the list of organisations is quite long. All this, despite the fact that the Hispanic community in Vancouver seems to be quite large.

Edmonton and Winnipeg, on the other hand, turned out to be more important than expected. The fact that large numbers of Chilean refugees had been allocated to these cities has led to a peculiar distortion of the Hispanic communities there. In both cases there was an overwhelming majority of Chileans and a disproportionately small number of other nationalities. In Edmonton there was, as expected, a relatively large number of writers, and, although not all were interviewed, we know they are there. In Winnipeg, where it was assumed there would be only one or two writers (judging from the correspondence), we had no less than six interviews with different people in one day. Ottawa also revealed a larger and more organised group than had been anticipated; again, largely of Chileans. In addition, then, to the groups in Edmonton and Winnipeg, we found relatively large and connected groups of Chilean poets and writers in Ottawa, Montreal, and Toronto, as well as to many other writers of different nationalities.

It did not take us long, in fact, to verify something that had already been suspected: that, if there was a literary factor in the loose and rather disjointed Canadian community of Hispanic writers which was somehow affecting most of them, even if they wished to ignore it, then it was the developing trend of what might be called "Chilean literature in exile." This is not only a Canadian, but an international trend, and, although important to Chileans the world over, it is relatively

more important to the context of Hispanic literature in Canada than it is in other parts of the world. In spite of the fact that most of the important Chilean writers in exile live in France, Mexico, Spain, the USA, and elsewhere, the number of other Hispanic there is also large. In Canada, however, one can practically divide the literary scene into "Chilean writers in exile" and "other Hispanic writers in Canada." This does not mean that there are rigid divisions; obviously there are other exiled writers who are not Chileans, and Chilean writers who are not exiles. Although loosely connected, in some cases even ignorant of one another's existence, the "Chilean writers in exile" have many things in common. The most important, from the organisational point of view, is the journal Literatura Chilena en el exilio which brings them together in an international publication. The journal was started in January 1977 as a quarterly and has continued without interruption to the present. A large number of Chilean writers have published in its pages, and the journal was the only source of information about some of them. There are also many other publications, usually local, ranging from newspapers to journals and books. Although in many cases they suffer from economic problems and are sporadic in appearance, they find their way around the continent and constitute another means of communication among Chilean writers.

There is not another group among Hispanic writers in Canada that can be distinguished as such, although there is a wide net of connections between Spanish writers (most of them with academic backgrounds, of whom the most important is Manuel Betanzos Santos, who has been publishing a literary journal called Boreal International: Poesía Española en el Canada for several years) between whom the ties are looser.

In Part Two bio-bibliographical notes are provided about all these writers. More information was available for some than for others, and this may lead to apparent distortions as regards the importance of this or that individual. The information has been provided simply as it was available and without any judgment or analysis, although some personal comments have on occasion been included. The worst that could happen to this survey would be that it be taken as something definitive or even final. That is far from the case; only the surface has been scratched. These are not the Hispanic writers of Canada, but rather those Hispanic writers that we have been able to locate in Canada and who were willing to supply information and

material about their development and achievements. Some are listed who could not be reached; there are surely others of whom we have not heard. Communications are still occasionally being received long after the initial publicising of the project, and it seems clear that the Hispanic literary scene in Canada (more perhaps than with other groups) is in a state of constant flux, with some people arriving and settling in Canada while others leave. The research, above all the list of Hispanic writers, must be considered as open-ended.

4. Some Personal Impressions

In the process of working on this project, some insight was gained into the reality of Hispanic writers in Canada which should interest those who wish to understand this reality. Although these insights are more impressionistic than scientifically accurate descriptions of the writers' situation in each community, they do raise questions which could be formulated as hypotheses to be confirmed or rejected by future research.

In the process of the study, it became evident that the situation of Hispanic writers was both unique and at the same time similar to that of other writers of immigrant origin in Canada. Its uniqueness lay in the fact that the common denominator of these writers was a language (and therefore a linguistic and cultural tradition of some weight), but that their national backgrounds, histories, experiences, and reasons for finding themselves in Canada were as diverse as could be. There is hardly any language group in Canada (aside from the anglophone community itself) in which so many diverse backgrounds are represented in its mainstream literature, with all its various tributaries.

As time went by the term "Hispanic writing in Canada" became less and less meaningful as an adequate description of what we were investitaging, except as a convenient methodological and administrative thread with which to tie together the bundle of writers being collected. Looking over the material, it was clear that neither the content of the works nor the experiences of the writers genuinely justified a common label. Neither did the particular community settings in which this writing was produced in different parts of Canada show many similarities. The regio-

nal factors have produced in each location different attitudes and perspectives on the role of the Hispanic writer and his possibilities.

What Hispanic writers have in common from Montreal to Vancouver are their problems: their isolation, the difficulties of publishing on their own for a local audience, and the whole range of their reactions to the immigrant experience as human beings. In some cases we can find reactions which are high on the expressive scale, reflecting their choice of content and themes, and the evidence of those very feelings of nostalgia, resentment, challenge and hope that we commented on earlier. In these cases one can speak of an "immigrant literature," as a chronicle of a new way of life, and an "emigré literature," as a reflection of the aspect of nostalgia or the movement towards a re-evaluation of the homeland. But what, for instance, does this classification of "Hispanic writer" do for a Surrealist poet and painter like Ludwig Zeller? He is a good example of the type of writer we are trying to describe; someone who is well known internationally within the Surrealist Movement, not as an "Hispanic writer" but rather as a "Surrealist poet and painter who happens to write in Spanish"; furthermore, one who lives and who publishes in Canada not only his own books but also those of his fellow Surrealists around the world. Of course, in spite of his being a Surrealist rather than an "Hispanic writer," Ludwig Zeller has been included in this survey. However, it would be doing him and many others, such as Manuel Betanzos Santos, or Francisco Vinuela, or the rest of the Chilean poets and novelists writing in Literatur Chilena en el Exilio, a grave disservice not to point out the dynamics of the situation, not to point out that these writers, and many others, consider that the classification "Hispanic" smacks of "ethnic," with slightly derogatory connotations. There is yet another aspect: whereas the term "Hispanic writing" is certainly applicable to the socio-cultural, literary, and experiential aspects of their behaviour as "immigrant writers who do so in Spanish" (there is not one native-born Canadian among them), any attempt to extend the term to define a literary tradition, a "genre," or and "ethnic" literature would be misleading.

The writers themselves point out quite clearly which are the problem areas: lack of translation services; ignorance and lack of contact with government agencies in the cultural area; a feeling of isolation and divorce from the Canadian literary scene. On the positive side there is a general entrepreneurial thrust and a search

for a "new" writer image and a new function, one to which the term "Hispanic" does not apply. In its March 1978 issue, devoted to Multiculturalism, the book review publication Books in Canada asked the following question: "If Canada is not a melting pot, but is a cultural mosaic, how then does that affect the development of a Canadian literature?" Ludwig Zeller responded in this way:

At present writers in languages other than the official ones in Canada are little heard of or ignored here. If a maturing process in the Canadian public is produced, these authors will be incorporated into its cultural inheritance and this will enable it to see that literature is not restricted to the English language or to Québecois literature. The Canadian public will acquire a more universal character, an autonomy that reaches beyond politics, ceasing to be the far-away colony of an empire. Alexandria and Byzantium became culturally wealthy in such a situation. If this phenomenon is produced, Canadian literature and Canadian art will flourish and have a universal dimension that now is lacking.

As to my own case, I would like Canadians to realize that there are 200 million other persons in this hemisphere that speak Spanish and 110 million that speak Portuguese. There is a distortion in the generally prevailing image of Latin America among us that must disappear. Latin American had extraordinary cultures before Columbus gave notice of its existence; universities functioned there when Canada was being "discovered." There are very valuable writers whose only shortcoming is that they have not yet been translated into English.

PART TWO

Bio-bibliographical Profiles

Abbreviations

ALH	Annales de literatura Hispanoamericana
Azor	Cuadernos Literarios Azor
BiC	Books in Canada
Boreal	Boreal International: Poesía Espanola en Canada
CA	Cuadernos Americanos
CFM	Canadian Fiction Magazine
CH	Cuadernos Hispanoamericanos
CLC	Chilean Literature in Canada
Cormoran	Cormoran y Delfin
Diario	El Diario
Fablas	Fablas: Revista de Poesía y Critica
Insula	Insula: Revista Bibliografico de Ciencio y Letras
LC	Literatur Chilena en el Exilio
LHC	Literatura Hispano-Canadiense
LR	Latin Report
MR	The Malahat Review
NRP	Nueva Revista del Pacifico
NUH	Las Noticias de Ultima Hora
Papeles	Los Papeles de son Armadans
PC	Poets of Canada
RA	Revista Aurore
Razon	La Razon y Fe
RCL	Revista Chilena de Literatura
RdA	Revista de América
RM	Revista Mensaje
RQR	Revista Quinta Rueda

Periodicals cited

Acacia (Winnipeg) 1978-
Ahora (Santo Domingo) 1962-
Anales de literatura hispanoamericana (Madrid) 1972-
Anthos (Ottawa) 1980-
Arauco in Canada (Winnipeg) 1977-
Arte y Plata (Mexico) 1944-
Bahia (Algeciras) 1967-
Batarro (Almeria) 1978-
Boletín de filología (University of Chile) 1973-
Books in Canada (Toronto) 1971-
Boreal International: Poesía Española en Canada (Montreal) [prev. Boreal: Poesía Española en Canada, 1965-] 1976-
Camp de l'Arpa (Barcelona) 1972-
Canadian Fiction Magazine (North Vancouver) 1971-
Catalyst (Toronto)
Cormoran y Delfin (Buenos Aires) 1963-
Correo Español de Quebec (Montreal) 1976-
Cuadernos Americanos (Mexico) 1942-
Cuadernos Hispanoamericanos (Madrid) 1948-
Cuadernos literarios Azor (Barcelona) 1974-
Dérives (Montréal) 1975-
El Diario (La Paz) 1974?-
Elan (Linselles) 1955-
Esto es Noticia (Buenos Aires) 1974-
Fablas: Revista de poesía y critica (Las Palmas de Gran Canaria) 1971-
Fireweed: A feminist quarterly (Toronto) 1978-
Ganglia (Toronto) 1969- ceased
Gronk (Toronto) 1967-
The Gryphon (Toronto) 1954?-1967?

L'homme libre (St. Etienne Cedex) 1960-

Hoy (Santiago) 1977-

Imagen (Mexico) 1933-

Informaciones de México 1949-

Insula: Revista bibliografica de ciencio y letras (Madrid) 1946-

Jalisco y sus municipios (Mexico)

Latin Report (Edmonton) 1976-78

La Libertad (Buenos Aires) 1956-

Literatura Chilena en el exilio - succeeded by Literatur Chilena creacion y critica (Hollywood) 1977-

The Malahat Review (Victoria, BC) 1967-

Marinero del Alba (Winnipeg) 1979-

Mayoría (Buenos Aires) 1957-

Metálica (Medellin)

Las noticias de ultima hora (Chile?)

Nueva linea (Santiago) 1976-

Nueva revista del Pacifico (Valparaiso) 1976-

La Opinión (Buenos Aires) 1969-77

Ottawa Hispanica (Ottawa) 1978?

Los papeles de son armadans (Madrid-Palma) 1956 ceased

El Popular (Toronto) 1970-

El pregonero Hispano (New York, Toronto) 1976-78

Presencia (Girona) 1964-

Presente: communidad latinoamericana en Canada (Montréal) 1978-

Primavera (Bolivia) 1939-

Questioni di letteratura (Rome-Palermo) 1971-

Raices (Buenos Aires) 1968-

La Razon y fe: revista hispano-americana de cultura (Madrid) 1901-

El Representante (Buenos Aires)

Review (Centre for Inter-American Relations, New York) 1968-

Revista aurore

Revista chilena de literatura (Santiago) 1970-

Revista de América 1949-

Revista del departamento de Español de la universidad de Chile
Revista de la universidad complutense de Madrid (Madrid) 1972-
Revista mensaje (Chile?) 1969-
Revista quinta rueda (Chile?) 1969-
El Siglo (Chile?)
The story so far 1971-
Tamaulipas (Mexico) 1978-
Tarsis (Montreal) 1974-75
Los Tiempos (Cochabamba)
Toronto Latino (Toronto) 1978-79
Waves (Downsview, ON) 1972-

Collections cited

Anthos, II, 1-2
CFM 20a and 36/37
Chilean Literature in Canada: A Bilingual Anthology, ed. Naín Nómez. Ottawa: Cordillera, 1982
Las cien mejores poesías bolivianos
Colloque internationale sur la guerre civile espagnole. Université de Montréal: Las Presse, 1977
Doce jovenes poetas españoles (Twelve young Spanish poets). Barcelona: El Bardo, 1967
Fuente del Rio. Cordoba-Malaga: Cuadernos Béticos, 1978
Indice de la poesía boliviana contemporánea, ed. Juan Quiros (Ottawa?)
Landscapes
Literatura Hispano-Canadiense / Hispano-Canadian Literature / Littérature Hispano-Canadien, ed. Diego Marin. Toronto: Alianza Cultura Hispano-Canadiense, 1984
Poésie éclair du monde entier
Poésie et reflexion des poètes sans frontières. Belgium, 1977
Poets of Canada, ed. John Robert Colombo. Edmonton: Hurtig. 1978.
Ramificaciones (Copyright Resistencia Chilena, n.d.)

Volvox: Poetry from the Unofficial Languages of Canada, ed. J. Michael Yates. Victoria, BC: Sono Nis, 1971.

Individual writers

Dates in brackets are the date of arrival in Canada.

Aguirre, Juan Carlos.

His only published story found is "Eran Chilenos y hablaban inglés," a poignant tale about the loss of Spanish among the children of Chilean exiles, published in Latin Report 1:10 (1977). He lives in Montreal.

Allueva Lazaro, Jose. Born Teruel (Spain), 1935 (1974)

Jose Allueva studied arts and letters in Spain and took a course also in welding before coming to Canada to look for employment. He is a member of the Vancouver Hispanic Association and directs their theatre group within the British Columbia Multicultural Theatre Association. He has written several plays and movie scripts, and is currently working on an as yet untitled filmscript.
El ídolo y el gigante (dramatic comedy in three acts, 1957); El campo, la paz y la justicia (tragedy in five acts, 1958); Los irresponsables (comedy in four acts, 1959); Agonía (tragedy in four acts, 1960); Diego y Belisa (drama in four acts and epilogue, 1970); La manzana (screenplay and film of the same title, 1970).
Written while in Canada: Un día en la vida de Nelly (filmscript, 1977); Raíz ambiciosa, part one (filmscript, 1977); Canto de Alondra = Raíz ambiciosa, part two (filmscript, 1977).

Aloma, René R. Born Santiago de Cuba, 1947

Playwright and stage director in Toronto. A Friend is a Friend, or The Little Rag Doll that Wished to be a Star (Toronto Playwrights Union of Canada, 1979); A Little Something to Ease the Pain (Toronto Playwrights Union of Canada, 1981); in progress "Rosina in this strange land," a play?

Arango, Carolina McEwen de. Born in Colombia.

A long-time Toronto resident, Carolina McEwen de Arango is well known to the Toronto Latin-American community. She has published Fantasías (Santiago/Toronto: Doblerrem, 1978), a collection of poems written on Bogotá, Medellin, and Toronto.

Arango L., Manuel Antonio. Born in Colombia (1968).

Manuel Arango teaches Latin-American literature at Laurentian University. He is the author of three books and numerous papers dealing with Spanish and Latin-American literature.

Aranguiz, Manuel. Born Santiago de Chile, 1945.

Chilean poet and writer, founder and Director of the Maison Culturelle Québec-Amérique Latine (Montréal), Manuel Aranguiz has been an actor, television script writer, translator, and teacher. He published a series of poems in LC, 7 (July 1978), 23: "Comunicado para los niños," "Decreto Militar," "Tarea," "De la Naturaleza frente a la Historia," "No nos separa," and "Las Vanidades"; Cuerpo de silencio/Corps de silence (Montréal: Maison culturelle Québec-Amérique latine, 1981); poems in CLC.

Asencio, Alberto

A Chilean writer, resident in Edmonton; no further information available.

Balcarce, Alberto
The Long Night of Death (Toronto: Williams-Wallace, 1984).

Bar-Lewaw, Isaac. Born in Poland, 1922 (1964).

He holds degrees from the universities of Jerusalem and Mexico and taught at the University of Saskatchewan from 1964 to 1967. Since then he has taught at York

University. The author of six books, Professor Bar-Lewaw has also published several articles, dozens of reviews, chapters in books, and notes. He has given many papers at international conferences in his field of specialisation, which is Mexican literature.

Barón Palma, Emilio. Born Almeria (Spain), 1954 (1972)

After studying in Almeria and Málaga and travelling to France in 1967, he came to Canada in order to study at the Université de Montréal. He is now a Professor of Spanish at Queen's University. He has directed two socio-cultural journals, published in Montreal: Tarsis (1974-75) and Correo Español de Quebec (1976). His major poetic works are: Cuénco de la soledad, 1973-1974 (Montréal: Les presses élite, 1974) and La soledad, la lluvia, los caminos (Madrid: Col. de Concha Lagos, 1977), both of which have been favourably reviewed. His latest work is Nimrod's Tongue (Toronto: Coach House, 1985). He has also published poems in Boreal, Azor, Papeles, Bahia, Batarro, Nueva Linea, LHC De este Lado (19813). Papers on literary criticism have appeared in CH, ALH, NRP, and CA. His most recent work is Nimrod's Tongue (Toronto: Coach House, 1985); unpublished are a book of poems in French, "Poèmes du vieux Montréal" and a novel, "Este verano en el Norte," which is situated in Quebec.

Barreto-Rivera, Rafael. Born San Juan (Puerto Rico), 1944.

Currently Director of bookstores at York University, he was, during his student days at the University of Toronto, a member of the editorial board of, and contributor to, Catalyst. His poems have been published in Ganglia, Gronk, Waves, and Gryphon. He is a member of the internationally known sound poetry ensemble, Four Horsemen. In this capacity he has performed and read his work throughout Canada and the USA. He has appeared on CBC radio and television, TV Ontario, Global and City TV, and on CBS's "Camera Three." His "Leaves Leaving," a short story, is published in The Story so four [sic = far], 4 (1976), 10-11.
LP recordings co-authored with the "Four Horsemen" are Canadada (Toronto: Griffin House, 1973); Horse D'Oeuvres (Toronto: General Publishing, 1975); Live in the West

(Toronto: Starbourne Productions, 1977).
He is also the author of Here it has Rained (Toronto: Underwhich Editions, 1978). Douglas Barbour (Toronto Star) writes: "Some of his poems are erotically evocative ... in all of them a sophisticated and complex intelligence explores a wide range of events."
His most recent publications are Voices, noises (Toronto: Coach House, 1982) and The Prose Tattoo (Milwaukee: Membrance, 1983). In progress are a book length poem "Old Hallam's Bones," and a novel, "Republic of Living."

Betanzos Santos, Manuel. Born Palmeira (Spain), 1933 (1959)

After spending his early life in the Canary Islands and Madrid, Manuel Betanzos Santos became Professor of Spanish language and literature in Canadian universities and at Lower Canada College in Montreal. He is currently teaching at the Université du Québec. He has received grants from the Canada Council/Social Sciences and Humanities Research Council for his research into contemporary Canadian poetry, which has resulted in articles and translations in Argentinian and Spanish journals, as well as an anthology of Canadian poetry in Spanish translation, recently published by the University of San Luis Potosi, 1978. His own works have been widely reviewed.
Manuel Betanzos Santos has been the Quebec delegate and executive member (197o-72) of the League of Canadian Poets. He has received literary awards from institutions such as "El Grupo de Escritores de Venezuela y Galaxia 71" (Caracas) and "Revista Entrerrania" (Entre Ríos, Argentina). He is an honorary member of the Argentine Association of Letters, Arts and Sciences (Mendoza) and of the Instituto Americano de Cultura (Buenos Aires). He is a member of the Cultural, Literary and Artistic Centre of the "Jornal de Felgueiras" in Portugal and a founding member of the Cambridge (England) "International Academy of Poetry."
Manuel Betanzos Santos's poetry has been translated into French, English, and Portuguese and published in Poésie-Eclair, Volvox, and PC. He corresponds for several literary and poetry journals in Argentina, Venezuela, Chile, Miami, and Spain. He is the Canadian sponsor for the "Panorama poético Hispanoamericano" published by the Fondo Editoriale Bonaerense (La Plata, Argentina). He is listed in

the Who's Who of Spanish letters, as well as in the Who's Who of International Poetry (Cambridge, England). He has received poetry awards from Mexican and Argentinian organisations.

In addition to Betanzos's high profile as a poet, critic, and promoter of Canadian poetry in the Spanish-speaking world, he has been the director of the literary review Boreal, published in Montreal irregularly since 1965. The first issues appeared under the title Boreal: Poesia Española en Canada (first period June 1965-June 1967, four issues; second period spring 1970, one issue; third period November 1973-April 1976, six issues). The fourth period of the journal's life, now entitled Boreal International began in 1976. The review includes not only poems by Betanzos, Emilio Barón and other Hispanic poets in Canada, but Spanish poetry from all over the Americas and Spain, as well as Canadian poets in translation and some who are writing experimentally in Spanish themselves. He recently received a mention in the Martorell competition in Barcelona (1978) and has several books underway, including "Huella del Caminante" (The wanderer's way) and "Poemas del Norte" (Poems of the north).

Publications - poetry:

"Por la arcilla de tu silencio" (Through the clay of your silence), in Después de la memoria y lo posible (After memory and the possible) (Madrid: Areyto, 1959); Arbol Amante (Loving tree) (Madrid: Benito Pérez Galdós, 1964); Como piedras en la otra orilla: poesía (Like stones on the other shore) (Montreal: Three Star, 1964); Tala, poemas de la guerra indiferente (Tala, poems of indifferent war) (Bilbao: Alrededor de la mesa, Col. Comunicación Poética, 1967); "Se hizo dura la faz de la tierra" (The face of the earth became hard) in Doce jovenes poetas españoles (Twelve young Spanish poets) (Barcelona: El Bardo, 1967); Poèmes aveugles (Nice: Profils poétiques des pays latins, 1968); Canción del niño en la ventana (Child's song at the window) (New York: Col. mensaje, 1970); La estrella y el hombre (The star and the man) (Calgary: La escuela moderna, 1972); Conjugación Irregular (Irregular conjugation) (Montreal: Boreal, 1973); Pequeño tentadero (Slight attempt) (Calgary: La Escuela Moderna); Diario de una noche de tren y ruedas (Diary of a night on train wheels) (Bilbao: Comunicacion Literario de Autores, 1974); Canción en el viento (Song into the wind) (Barcelona: Rondas, 1974); Poemas del pájaro (1980).

Publications - on Canadian poetry

"Doce poetas contemporáneos. Canada" (Twelve contemporary Canadian poets), Cormoran (1969); Poesía de Quebec (Poetry of Quebec), Azor, 53 (1973); "Poesía canadiense actual" (Contemporary Canadian poetry), Revista de la Universidad Complutense de Madrid, 23:93 (1973); also on Canadian fiction in the same journal in 1978.

Publications - in anthologies

PC, Volvox, Panoramas de la Poesía Hispanoamericana, Fuente del Río, LHC.

Publications - other

"Poemas de México," Azor, 19 (1978).

An issue of Poésie et Réflexion des poètes sans frontières was devoted to his work (in French translation) in 1977.

Articles in Jalisco y sus municipios, Tamaulipas, Elan, L'homme libre, Batarro, Azor; very many reviews.

"The Soul Examiner," CFM, 20a (1976), 98-102.

Borello, Rodolfo A. Born in Argentina (1978)

A Professor of Hispanic-American literature at the University of Ottawa, Rodolfo Borello is a specialist in Argentinian literature of the nineteenth and twentieth centuries, about which he has published several papers. He is also editor of the scholarly journal Ottawa Hispanica and has completed several unpublished fictional works.

Borja, Luis Eduardo (Lalo Borja). Born in Cali (Colombia). (1973).

Lalo Borja is a journalist and photographer with El Popular and Toronto Latino. He has also worked with Wilson Ruiz (q.v.) on a documentary film on Ecuador. He is a member of the Board of Directors of the Center for Spanish Speaking People in Toronto.

Bruzzone de Bloch, Olga. Born La Paz (Bolivia), 1909 (1974)

Olga Bruzzone published her first poem in 1930 in La Razón, and continues to publish poetry in Diario, Razón, Presencia, NUH, Hoy, and other newspapers in Bolivia and the rest of Latin America. She was co-founder of the first feminist magazine in Bolivia, Primavera (1939), which began her long career as a feminist poet, writer, and activist in the Latin-American feminist movement. Her poetry has gained her several literary awards.

Olga Bruzzone published her first volume of poetry in 1960, Hondo, muy hondo (La Paz: Don Bosco), and in the same year the newspaper Presencia published a collection of her poems under the title Del pesebre a la cruz. Between 1967 and 1971 she directed the women's section of the newspaper Los tiempos (Cochabamba), focussing on social and political issues. In 1974 her first novel, Tras la cortina de incienso (Colombia: Ed. Bogotá, ^{2}1977) was confiscated by the Bolivian government after it had become a bestseller. It dealt with the Bolivian guerilla movements and clerical involvement and was called "a satanical book" by El Diario (6 October 1974).

A resident of Ottawa, Olga Bruzzone has completed another novel, "El sábado e esta misma hora" and is working on a third, "Ellos lo denuciaron." Her poems are included in Las cien mejores poesías bolivianas, Indice de la poesía boliviana contemporánea and other anthologies. Tras la cortina de incienso is being translated into French.

Cabañas, Pablo. Born in Spain (1967)

Before coming to Canada Pablo Cabañas worked at universities in Nottingham and Durham (England); since his arrival here he has been teaching Spanish literature at the University of Victoria. He has published hundreds of articles, papers, and books, the best known being "The Book of Pollonius," a Spanish medieval poem: Libro de Apollonio (Madrid: Castalia, ^{3}1969). His original verse comprises more than sixty-five published items, ranging from single poems to short collections and inclusions in anthologies.

Campos, Javier

Poet and writer; "Poemas iv-vi and vii" were published in LC, 7 (July 1978), 23;

listed as "exiled in Canada."

Cansino, Jorge. Born Vina del Mar (Chile), 1950.

A resident of Montreal, Jorge Cansino originally studied architecture and was a film producer with Chile-Films. He has worked in television and journalism in Chile, Argentina, and Canada. His poems "Exilio," "Café Negro," "Adentro," and "Llamarada" appeared in LC 7 (July 1978), 24 ; "Internal Spaces" and "Naked Tomorrow" in Anthos, II, 1-2, 139-40. His work has also been published in various Latin-American poetry journals.

Cortez, Roberto

Editor of Toronto Latino. The first period of this journal, from mid-1978 to the end of the year showed great promise but ended as a result of financial difficulties. It was reorganised in 1979 as a smaller, informational publication, aimed at providing the Latin-American community in Toronto with international news and commentary which was unavailable (in the eyes of the editors) through other publications.

Duran, Claudio. Born in Chile
A professor of philosophy and social sciences at York University, Duran has published poems in Chilean and Spanish newspapers and journals, also a book, Homenaje (1980), designed and illustrated by the painter Tatiano Alamos. He has also published essays on ideology and mass comunication in Chile, Canada, and East Germany.

Etcheverry, Jorge. Born Santiago de Chile, 1945.

Resident in Ottawa, Jorge Etcheverry was a member of the "Santiago school" of poetry. His work has been published in literary journals in Latin America, Europe, and the USA. Some poems appeared in LC, 5 (Jan. 1978), 21 and 7 (July 1978), 24, and two stories, "Escrito en página blanca" and "Calle con gaviotas," in LC, 9 (Jan. 1979), 13. Some poems were also published, along with those of Ana María

Moreira, Liliana Mason, and A. Bautista von Schowen, in Ramificaciones (Resistencia Chilena: n.pl., n.d.). His latest work is El evasionista = The escape artist; poems, 1968-1980 (Ottawa: Cordillera, 1981). Poems and stories have appeared in CLC, CFM 36/37, and Anthos, II, 1-2, 148-49.

Fajardo, Jorge. Born in Chile, 1945

Jorge Fajardo studied engineering at the Catholic University and became a film director, before leaving Chile. Since his arrival in Canada he has worked in radio and directed films, among them Días de Fierro (Iron days). Some of his poems were published in Anthos, II, 1-2, 150-51. He lives in Montreal.

Feliciano, Margarita - see Stein, Margarita F.

Folch-Ribas, Jacques. Born Barcelona (Spain), 1928
Architect and radio announcer, he received in 1974 the Prix France-Canada for Une aurore boréale (Montréal: Seuil, 1974), translated as Northlight, twilight (Toronto: Fitzhenry & Whiteside, 1976). Other works are Le demolisseur (Paris: Laffont, 1970); Le greffon (Montréal: Editions du jour, 1971); Le valet de plume (Paris: Acropole, 1983); Dehors les chiens (Paris: Acropole, 1986).

García Giraldo, Eberto. Born in Cocorna (Colombia), 1949 (1971)

After studying philosophy, sociology, and languages, he founded Metálica, a literary review, in Medellin, Colombia. In Canada he has taught Spanish and journalism. In 1978 he founded Presente, a small magazine for the Latin-American community. He has an unpublished collection of poems, "Los pasos inciales," written in Canada and Colombia.

Garcia, Juan Carlos. Born Santiago de Chile, 1944
He has published short stories in Chile, Canada, and other countries, e.g., "The Earth Eater," CFM, p. 143-45.

Gonzalez, Rodrigo

Chilean playwright, living in Montreal.

González Martín, Jerónimo Pablo. Born Salamanca (Spain), 1933 (1960)

González Martín teaches Spanish literature at Trent University and spends part of his time in Palma de Mallorca, Spain. He is also a writer, poet, painter, sculptor, and art critic. He writes in English under the name Blair McGregor and has recently completed a book, entitled "Poems of love and hate, or, I want to offer you beans." His published works are: "Nota sobre Castelao," Insula, 298 (1971), 1-15; "Evasione poetica nella Spagna del '40'," Questioni di Letteratura, 1 (1971); "Tres poemas y tres poetas soviéticos," Fablas, 18-19 (1971), 1-8; "Alberti y la pintura," Insula, 305 (1972), 1, 12-13; "Poemas ingleses en la guerra de España," Fablas, 30-31 (1972), 1-10; "La prosa de Rafael Alberti," Insula, 310 (1972), 5; "Tres notas bibliograficas," CH, 262-64 (1972), 647-52; "La 'prehistoria poética' de Rafael Alberti," Insula 313 (1972), 1, 12-14; "Signification de la poésie d'Alberti pendant la guerre civile," Espagne/écrivains - guerre civile (Paris: Pantheon, 1975); "El romance anónimo en la guerra civil española," Colloque international sur la guerre civile espagnole (Montréal: Presses de l'Université de Montréal, 1977); "Notas sobre Marinetti y Mussolini," Camp de l'Arpa (1977); biographical sketch and bibliography of Rafael Alberti, MR, 47 (1978), 7-19 and 193-216 (special issue on Alberti).

Books of poetry:

Cayeron los negros (Zaragoza, 1965); Andar a Grillos (Barcelona, 1966); Sinceramente Decidido (Barcelona, 1967); Nuevos Heraldos Negros o Manual del Hambriento (Barcelona: El Bardo, 1969).

Other books:

Jóvenes Poetas Sevillanos (Bilbao, 1966; Cinco poetas Franco-canadienses actuales (Sevilla: CSIC, 1966); Poesía Hispánica 1929-1969 (Barcelona: Saturno, 1970); Ensayo sobre la Poesía Gallega Contemporánea (La Coruña: Castro, 1972); Posía beat, con Margaret Randall (Madrid: Visor, 1977); Cartafol homenaxe ós

poetas Galegos (Coruña: Castro, 1977); Rafael Alberti (Madrid: Júcar, 1978).

Herrero, Nelly

A young Chilean poet who took up residence in Quebec after 1974. One of her poems, "Exil," appeared in French in Dérives, 9 (1977), 3, and two more, "Mi Pueblo" and "La traición," in LC, 7 (July 1978), 26.

Iturra, Gaston. Born in Chile, 1938

A resident of Montreal, where he directs the Théâtre Latino-Américain du Québec.

Jerez, Sergio

A member of Latin Report, who has written many poems submitted to Literary Projects for evaluation. No further information available.

Jofre, Manuel Alcides. Born Santiago de Chile, 1947 (1973)

After studying Spanish literature at the University of Chile, where he also taught from 1968 to 1973, Jofre continued his studies at Carleton University and the University of Toronto. He has taught at both these institutions, as well as at high schools here and in Chile and at York University; he is currently teaching at the University of Toronto.

He is a member of the Asociación de Escritores Chilenos en el exilio and has published a dozen short stories and poems, as well as literary articles, in periodicals from Chile, Argentina, and Venezuela. His poem "Himno de batalla de los Estudiantes del Liceo 7 de Ñuñoa" appeared in LC 5 (Jan. 1978), 20; and "Los hombres que pelean se llaman," "Chile: entre sin golpear," and an essay entitled "La imaginación realista de García Marquez" in LC, 7 (July 1978), 26 & 9. His major work on mass communications, Supermán y sus amigos del alma (Buenos Aires: Galerna, 1974), was published in collaboration with Ariel Dorfman and is widely known.

Other articles on various literary topics have appeared in RM, RA, Hoy, RQR, La Opinión, Boletín de Filología, RCL, Mayoría, Ahora, NUH, Revista del Departamento de Espanõl de la Universidad de Chile, El Siglo. Most recently he has published Historia Natural (Toronto: Aquita Fresca, 1980), poems in Anthos, I, 1-2, 152-54, and a story in CLC.

Jorquera, Maria Elena (Marianela Puebla). Born Valparaiso (Chile). (1975)

She has published in magazines and in the newspaper La Unión (Valparaiso) in 1964 and presented a series of fifteen poems in a competition in 1970. She lives in Edmonton and works at the Chilean Community School in that city. Some of her poems and stories for children are used in the school.

Klapp, Ricardo. Born Osorno (Chile). (1976)

More of a publisher than a writer, Ricardo Klapp has organised several popular news-sheets and magazines and written for them as a journalist. He directs Arauco in Canada, a publication of the Chilean Catholic Community, from Winnipeg; this has appeared regularly since 1977. He also directs the local channel 13 TV programme, "Aqui Chile."

Kurapel, Alberto

A Chilean songwriter and composer. His records (chansons) are listed in Canadiana; reviews of his work appeared in LC, 9 (Jan. 1979), 32 and 10 (April 1979), 31.

Lama, Luis. Born in Chile, 1940

A Chilean poet, formerly professor of philosophy, whose work was burned by the military regime, his poems have appeared in Anthos, II, 1-2, 136-39.

Lopez Pacheco, Jesus. Born 1930

A Spanish poet and professor, resident in London (Ontario). In Canadiana he is listed as editor/translator (?) of Jung and of George Perec, Las Casas (Les choses) (La Habana: Instituto del libro, 1969); also as the author of Algunos aspectos del orden público en el momento actuel de la histeria de España (Mexico: Era, 1970); La hoja de parra (Barcelona: Bruguera, 1977); Lucha por la respiraci on y otros ejercicis narrativos (Bercelona: Destino, 1980); Central electrica (Barcelona: Destion, 1982).

Los Compañeros

A musical group, consisting of four Chileans (Ricardo Rivas, Juan Salvatierra, Marcela Puente, Juan Opitz) and two Greeks (Adam Konstantakis, Dimitrius Apostou). Their curious and refreshing blend of Latin-American and Greek music and instruments, sometimes with lyrics in both languages, deserves at least passing mention. Marcelo Puente seems to be the most active member and composer, at least in their public repertoire. Reviewed in The Globe and Mail, Fanfare Section (19 May 1979), 1, 8-9.

Mallet, Marilu

A Chilean writer, resident in Montreal; she wrote the script for Il n'a a pas d'oubli and has published Les compagnons de l'horloge-pointeuse; nouvelles (Montréal: Québec-Amérique, 1981) and Miami trip; nouvelles (Montréal: Québec-Amérique, 1986).

Martinez, Erik. Born Santiago de Chile, 1944

A member of the "Santiago School" of poetry, Erik Martinez has published in several South American magazines. He studied at the University of Toronto and wrote a thesis on "Altazor di Vicente Huidobro: una aproximación analitica." He has published Suenos de la tarde (Ottawa: Cordillera, 1984) and poems in CLC and Anthos, II, 1-2, 151-52; his most recent work is Tequila Sunrise; poems (Ottawa: Cordillera, 1985).

Martínez, Sergio A. Born Santiago de Chile, 1945 (1976)

After leaving school Sergio Martínez studied law and philosophy and worked as a journalist. From 1971 to 1974 he taught in high school, worked as a Teaching and Research Assistant at the Centro de Estudios Socio-Economicos (CESO) of the University of Chile, wrote for political magazines and the Santiago newspaper NUH, and conducted political education seminars. In 1974 he moved to Buenos Aires, where he worked as a journalist for the fortnightly Esto es Noticia and for El Representante, the official review of the city.

A resident of Edmonton, Sergio Martínez first taught at the Berlitz school there and then joined Hurtig Publishers in an administrative capacity. Between September 1976 and April 1978 he directed the now defunct Latin Report, publishing twelve bilingual English-Spanish issues. He also collaborated with Viveco, the Latin-American TV programme broadcast by ACTV-Cable 10 in Edmonton. Subsequently he took on a cross-Canada study of Chilean communities, sponsored by the Multiculturalism Directorate of the Department of the Secretary of State.

Publications: Pablito se asomo a la ventana (Buenos Aires: Estrellita, 1975), a story for pre-school children; "El dirigente" (The leader), LR, 1:7 (1977), short story; "Y por que el agua no tiene sabor?" (Why water has no taste), LR 1:4 (1976), children's story; "Mariela se escribe con una sola 'ele'" (Mariela is written with only one 'l'), LR, 1:9 (1977).

Unpublished work "Cronica de una posibilidad" and "Prohibido conjugar el tiempo futuro" (stories), "Mensaje" and "Te digo" (poems).

Mascayano, Ismael

A resident of Toronto and author of La hija del sol; The Daughter of the Sun (Toronto: KidsCan Press, 1978), a bilingual work in the Folktale series.

Millan, Gonzalo O. Vincente. Born Santiago de Chile, 1947 (1974)

Gonzalo Millan studied literature at the University of Concepcion; he now lives in Montreal. He received in 1968 the "Pedro de Oña" award for his book Relación

personal (Place: Publisher) and is currently working on visual (reproduction of plastic forms) and written poetry. His poems "Carcel" and "Correspondencia" appeared in LC, 3 (July 1977), 12 and "La Ciudad," "El traslado," and "Correspondencia" in LC, 7 (July 1979), 24. He wrote a thesis on "El problemo del dualismo en las novelas de Ernesto Sabato" (1980) and has published a book, Vida 1968-1982 (Ottawa: Cordillera, 1984), poems in CLC and Anthos, II, 1-2, 140-41, and a story in CFM.

Montero, Gloria. Born in Australia, 1933

Gloria Montero divides her time between Canada and Spain. For many years she was involved with the Latin-American community in Toronto, and her experiences with this and other immigrant communities led to the writing of The Immigrants (Toronto: Lorimer, 1977), based on more than 400 conversations with newcomers during two years of travel across Canada. Her second book, also an "oral history," is entitled We stood together: First hand accounts of dramatic events in Canada's labour past (Toronto: Lorimer, 1979). Her most recent works are Billy Higgins rides the freights (Toronto: Lorimer, 1982) and The summer the whales sang (Toronto: Lorimer, 1985).

Montesi, Jorge A. Born Valparaiso (Chile), 1949 (1976)

After studying cinema at the University of Chile, Jorge Montesi worked for eight years in Chile as an actor, producer, TV show host, director, and scriptwriter. He has followed the same career in Canada and has been Director, cinematographer, writer, etc. for numerous programmes in both public and private television and films.

Mújica, Américo. Born in Uruguay (1969)

Américo Mújico recites his own and others' poetry at community gatherings in Toronto. A master carpenter and woodworker by profession, he has not published any of his work, relying instead on oral communication with his audience. Some of his best known poems are "Regresa una familia," "Presentación," "Retirado," and

"Triste Exodo." Some of his work has been translated into English.

Nóméz, Naín. Born Talca (Chile), 1944 (1974)

A professor of philosophy and literature, Naín Nómez has worked also in publishing and social communications. A former member of the "Santiago School" of poetry, he has published poems in magazines in Chile, Cuba, Mexico, Germany, and the USA. One of his stories, "El único pájaro sin alas," appeared in LC, 5 (Jan. 1978), 23 , and a poem, "Especialistas en Literatura y Lingüística," in LC, 7 (July 1978), 25. He has published Historias del reino vigilado/Stories of a Guarded Kingdom. Poems. First Anthology 1965-1980 (Ottawa: Cordillera, 1981), poems in CLC (which he edited), Chilean literature in Canada; a bilingual anthology (Ottawa: Cordillera, 1982), Identitad y exilio: poetas chilenos en Canada (Santiago: CENECA, 1986), and stories in CFM, 36/37 and Anthos, II, 1-2, 141-46.

Nuñez Alonso, Alejandro. Born Gijon (Spain), 1905 (1973)

A Spanish novelist and journalist, Alejandro Nuñez wrote his first articles for the Asturian press, before going to Madrid in 1925 as assistant managing editor for Editorial Atlantida. He also wrote at this time for the literary pages of La Libertad. In 1929 he went to Mexico, where he worked for the most important papers and also founded such magazines as Imagen (1933) and Arte y Plata (1945). His first novel, Konco, appeared in 1943; his second, Mujer de Medianoche (Mexico, 1945), was later made into a movie. His third novel was Días de Huracán (Mexico: Casas, 1948). In 1949 he returned to Europe as the correspondent for Informaciones de México and Revista de América. After six months in Rome, he travelled the Mediterranean and the Near East, writing about the ancient civilisations in the area. Between 1951 and 1953 Nuñez Alonso lived in Paris, where he wrote La Gota de Mercurio (Barcelona: Destino, 1954), which was a runner-up in the Nadal Prize competition in Barcelona.

Nuñez Alsonso settled then in Spain and began a brilliant career as a novelist in the field of historical fiction. In 1957 he won the Premio Nacional de Literatura Miguel de Cervantes for his novel El Lazo de Púrpura (Barcelona:

Planeta, 1956), the first volume of a five volume series on Benasur of Judea and Roman antiquity. This was followed by El Hombre de Damasco (Barcelona: Planeta, 1958), El Denario de plata (Barcelona: Planeta, 1959), La Piedra y el César (Barcelona: Planeta, 1960), and Las Columnas de Fuego (Barcelona: Planeta, 1961). He has also written three TV scripts for Spanish Television, produced under the title, Los Ecuentros, and several other TV pieces.

Extracts of Nuñez Alonso's works and the complete Lazo de Púrpura (The Purple Sash, New York: D. McKay, 1969) have been translated into English, and his historical fiction has been the subject of doctoral theses in Spain and elsewhere. The Boston University Library has a special section devoted to the study of his works. Between 1968 and 1971 he was Chief Correspondent for the Mexican news agency AMEX.

In addition to writing historical fiction, Nuñez Alonso has developed a strong introspective theme in novels such as Segunda Agonía (Barcelona: Planeta, 1955) and Pecado Original (Barcelona: Planeta, 1964). Others, like the aforementioned Diás de Huracán, deal with contemporary themes. Included in this series are Tu presencia en el tiempo (Barcelona: Corinta, 1955), Cuando don Alfonso era rey (Madrid: Bulloni, 1962), and Gloria en subasta (Madrid: Uriarte, 1964), which last received the Premio de la Crítica in 1965. Other novels are Semiramis (Barcelona: Planeta, 1965), Sol de Babilonia (Barcelona: Planeta, 1967), Estrella solitaria (Barcelona: Planeta, 1973), Al filo de la sospecha (Barcelona: Planeta, 1971), Víspera sin mañana (Barcelona: Planeta, 1971), La reina desnuda (Barcelona: Planeta, 1974), and his most recent, written in Montreal, Arriba Israel (Barcelona: Planeta, 1977).

Pacheco, Jose Emilio

A Spanish poet and professor, whose work appears alongside that of Manuel Betanzos Santos in Volvox, the only other Hispanic poet in the anthology. Author of several volumes of poetry and prose, he is reputed to have left Canada.

Pasten, Carlos. Born Antofagasta (Chile)
He is currently in charge of the cultural programme at the Centro para Gente de

Habla Hispana in Toronto and has published stories and articles in Winnipeg and Toronto as well as in Chile. His work appears in CLC.

Pavela, Ana-Maria. Born in Argentina in 1935
An artist who has had shows in Argentina, Chile, and Canada; three paintings are reproduced in Anthos, II, 1-2.

Pérez Botero, Luis A. Born in Colombia, 1922 (1967)

A teacher of Spanish at the University of Saskatechwan, his stories have been published in Colombia, Mexico, and Spain and favourably reviewed. He also writes poetry. Publications: El Pensiamento de Miguel Antonio Caro (Bogotá: Minerva, 1954); Lecciones de Literatura (Medellin: Imprenta Municipal, 1958); Ulises en Sabanilla (Madrid: Magisterio Español, 1978); a short story in LHC. Nis novel "spiritus Mundi" was a finalist in the "Concurso de Valladolid" in 1978.

Puebla, Marianella - see Jorquera, Maria Elena

Rakiewicz, Miguel Jorge. Born Buenos Aires (Argentina), 1948

Miguel Rakiewicz studied architecture at the University of Buenos Aires and journalism and political sciences at the universities of Helsinki (1974-75) and Toronto, as well as at the Ryerson Polytechnial Institute. He has been in charge of editorial work and translations for El Popular since January 1976. His writing is mainly journalistic.

Riquelme, Daniel

Three of his stories are published in LC: "La Trampa," 3 (July 1977), 17; "El Prisionero" and "La Galería diez," 9 (Jan. 1979), 22. Here he is listed as "residing in Canada."

Risco, Antonio. Born Allariz (Spain). (1966)

Antonio Risco has a degree in Romance philology from the University of Madrid and teaches Spanish at Laval University, Quebec City. Before his arrival in Canada, he published some stories and articles in Galician newspapers and numerous papers on literary subjects for scholarly journals. He has also written several books: El terrorista (Barcelona: Planeta, 1969), a novel; La estética de Valle-Inclán en los esperpentos y en "El ruedo Ibérico (Madrid: Gredos, 1966); El demiurgo y su mondo; hacia un nuevo enfoque de la obra de Valle-Inclán (Madrid: Gredos, 1977); Pensiamente de Vicente Risco (Lugo: Alvarellos, 1978); Azor in y la ruptura con la novela tradicional (Alhambra: D.L., 1980); El circulo vicioso (Madrid: Oberico Europea, 1984).

Rivas, Ricardo - see Los Campañeros

Ross, Waldo. Born Valparaiso (Chile), 1926 (1972)

Most of Waldo Ross's work is devoted to the philosophical interpretation of Hispano-American literature, a subject on which he has written more than ten books, including Ensayos sobre la geografía interior (Madrid: Sánchez, 1971) and Prolemática de la literatura hispanoamericana (Berlin: Colloquium, 1976). He has taught at European and American universities, including those in Santo Domingo, Berlin (Humboldt University), Bristol, Glasgow, Zurich, and (since 1972) Montreal. He has been a member of the Chilean Writers' Association since 1948, Professor Extraordinary of the Catholic University of Chile since 1977, and Honorary Professor of the National University of the Dominican Republic.

Rouge, Susanna

A Mexican TV producer who has done work in her own country and in Europe, but has remained inactive since her arrival in Canada (Edmonton) some ten years ago.

Ruiz, Wilson. Born Quito (Ecuador). (1970)

Wilson Ruiz is the director of Carlton Productions in Toronto, where he produces radio and TV programmes and documentaries. He main interest is Latin-American history and politics. He has produced more than a hundred radio documentaries in Canada, the USA, Europe, and Latin America, in addition to writing for several publications in both English and Spanish. One of his more recent productions is a 30-minute documentary on illegal immigration in North America, Don't be afraid (colour, 16 mm). He is currently engaged on research on the Ecuadorian community in Canada, sponsored by the Multiculturalism Directorate, Secretary of State.

Salvatierra, Juan - see Les Compañeros

Sepulveda, Ramón. Born Santiago de Chile, 1951 (1974)

Ramón Sepulveda began his writing career only in Canada, where two of his stories won the two first prizes of a literary competition organised by the Toronto Chilean Association. He has also won first and second prize in the "Pablo Neruda" short story competition (1977). Other stories were published in LC (1977). He is President of the Ottawa Chilean Association. His poems "Encuentro," "La Espera," and "Re-encuentro" were published in LC, 9 (Jan. 1979), 16, 18, 19. During his presidency the Ottawa Chilean Association published two titles under their "Cordillera" imprint: a collection of stories by Leandro Urbina (q.v.), and Teoría del Circo pobre (1978), by Hernán Castellano Giron, a Chilean poet exiled in Italy. Some of his stories are published in CLC and CFM.

Stein, Margarita F. (Margarita Feliciano) Born in Italy, 1938 (1969)

Margarita Stein studied in Argentina and worked in the USA before coming to Canada. She has degrees from the University of California (Berkeley) and is now Professor of Language and Literature at York University. Although not Hispanic by birth, her formative years in Latin America, her academic interest in Spanish and Latin-American literature, and her original poetry in Spanish make her a part of Hispanic writing in Canada. Her poetry has appeared in English in Canadian journals such as Waves, 2, 3, 4, and Fireweed, 1. Her work is also included in Landscapes.

Toro, Carlos

A Chilean writer (Edmonton?) who could not be reached.

Torres Posada, Arturo. Born Antioquia (Colombia). (1976)

Originally an architect, Torres Posada has been active in journalism in the USA and Canada. He has published three issues of a magazine, El Pregonero Hispano (July-August 1976, December 1976, and March 1978) and a book, El inmigrante hispano en Norteamérica (Toronto: El Pregonero Hispano, 1977), a series of popular biographies of Hispanic North-Americans, including several members of the Toronto Hispanic community.

Trujillo, Renato

A resident of Montreal, the only work he has published is Behind the orchestra (Fredericton, NB: Goose Lane, 1987).

Urbanyi, Pablo. Born in Hungary, 1939 (1977)

Pablo Urbanyi settled in Argentina in 1948, becoming a naturalized citizen in 1967. In 1971 he received an honourable mention for his story, "Santiago Ramoń Torrez," in the "Unpublished Stories Competition," held by the magazine Raíces. In 1972 he published Noche de Revolucionarios (Buenos Aires: Centro Editor de America Latina), a collection of short stories, and in 1974 a tragic-comic police novel about an Argentinian private detective, Mack Hopkins (whose real name is Gerardo Romero, but who uses a pseudonym to attract clients), Un revólver para Mack (Buenos Aires: Corregidor). The novel is written in the style of Hammett and Chandler, but from a critical perspective which results from placing the characters in an Argentinian setting. The work was well reviewed in the Argentine press. From 1975 to 1977 Urbanyi worked with the newspaper La Opinión (Buenos Aires) and wrote innumerable articles for its cultural supplement. His most recent work is The Nowhere Idea

[orig. En ninguna parte] (Toronto: Williams-Wallace, 1982). One of his stories is published in CFM, another, "Downhill and Uphill," is in press.

Urbina, Jose Leandro. Born Santiago de Chile, 1949

Jose Urbina studied literature at the Instituto Nacional and at the University of Chile, published short stories in the magazine Ahora, and worked with young adult publications at Quimanto. Most of his work developed in Argentina, his first place of exile. He is a professor of Literature and Communications. He has published stories in anthologies, journals, and newspapers in Europe, the USA, and Latin America, including "Posibilidades de fotografía" in LC, 2 (April 1977), 22. A collection of stories appeared under the title Las malas juntas (Ottawa: Cordillera, 1978). He is currently preparing the publication of a novel entitled "Traveller of the Air," (excerpted in CLC); other stories are in CFM, 36/37. His work has been reviewed in LC, 9 (Jan. 1979), 33 and 10 (April 1979), 35.

Valdéz, Ana María

A Chilean student of journalism, resident in Edmonton.

Valverde, Jose Maria

A Spanish poet, critic, and professor, whose work as a poet and academic is well known in Hispanic circles. He lived in Ontario for several years but apparently returned to Spain in 1977.

Viñuela de la Vega, Eduardo Francisco. Born Valparaiso (Chile), 1944 (1974)

A resident now of Montreal, Viñuela studied law in Chile and published his first novel, Después del tiempo in 1964 (Valparaiso: mimeo. Saleciano), and contributed poems to the law school magazine between 1966 and 1967. His first book of poetry, Palabras de Hombre, appeared in 1972 (Santiago: Gho). His second collection of poems, Exil transitoire: poèmes - Exilio Transitorio: poemas (Montréal: Nouvelles

Frontières, 1977 - translation by Johanne Garneau-Lassande), was called "one of the most beautiful works to come off the press of a Quebec publishing house" by Jacques Renaud in Le Devoir (19 November 1977).

A fragment of Viñuela's major long poem, "Poema para el mondo nuestro" (as yet unpublished), appeared in LC, 7 (July 1978), 25; and several of his poems and a fragment of an unpublished novel have been translated into French and published in Dérives, 8 (1977), 9 (1977), and 13 (1978). Viñuela was also a member of the Editorial Collective of Dérives for some time. He is currently writing and studying electronics.

Zeller, Ludwig. Born Río Loa (Chile), 1927 (1971)

For many years Zeller has been engaged in the visual arts parallel to his literary work. Following a strong tradition in contemporary Latin-American literature, he has participated in various poetical experiments, all closely related to Surrealism. Automatic writing, calligrams, writing blindfold are some of the forms of this experimental activity.

For more than fifteen years Ludwig Zeller worked for the Ministry of Education in Chile as its Visual Arts Advisor. He also worked for the Centre of Medical Anthropology of the University of Chile. He has been engaged in his country's cultural renovation over the last decades, working with various groups of writers interested in experimental literature. He is the author of poems and essays about the visual arts, as well as of a long text on dreams, as yet unpublished. As a visual artist, Zeller has worked for years in paper cutouts, calligrams, and collage. Much of his work is done in close collaboration with his artist-wife, Susanna Wald. He has had several shows in Canada and others in Argentina, Chile, France, the USA, and Venezuela. He has been an active member of the international Surrealist movement, "Phases," since 1975.

Ludwig Zeller has organised his own publishing venture, Oasis Publications, in Toronto, specialising in Surrealist poetry and texts. More than twenty titles have been published to date by authors such as Paul Eluard, Edouard Jaguer, and Breyten Breytenbach. Many of the titles are bilingual (English-Spanish) or trilingual (English-Spanish-French).

Publications: Exodos y otras Soledades (Exodus and other solitudes) (Santiago: ??? , 1957), an anthology; Del Manantial (From the source) (1962), poems; A Aloyse (To Aloyse) (1964; reprinted Toronto: Oasis, 1976), a poetical essay on the disintegration of language among the mentally ill; Las reglas del juego - The rules of the game (originally Spanish, German, French, English [1968]; English-Spanish edition ^{2}1977), poems illustrated by Susanna Wald; Los placeres de Edipo: poemas y collages (Oedipus's pleasures) (Santiago: Editorial Universitaria, 1968); Mujer en sueño - Woman in dream (Oakville: Oasis, 1975), a long poem also recorded in Spanish and English; Cuando el animal de fondo sube la cabeza estalla - When the animal rises from the deep the head explodes - Quand l'animal des profondeurs surgit la tête éclate (Oakville: Mosaic Press/Ottawa: Valley Editions, 1976), trilingual work with 17 collages by the author; Nomades en el mandala - Wanderers in the mandala, Visiones y llagas - Visions and wounds, Los espejos de Circe - Circe's mirrors (Toronto: Oasis, 1978), three bilingual volumes of poems; In the country of the antipodes: poems, 1964-1979 (Oakville: Mosaic Press/Ottawa: Valley Editions, 1979; 50 Collages (Oakville, ON: Mosaic, 1981); Alphacollage (Erin: Porcupine's Quill, ^{2}1982), a "contemporary embellishment of the history of the alphabet"; Los escrombos del alba [Rubble of dawn] (Toronto: Oasis, 1984; La cabeza de marmol (Toronto: Oasis, 1984); Los ojos de la muerte (Toronto: Oasis, 1984); The marble head and other poems (Oakville, ON: Mosaic, 1986). Other works together with Susanna Wald and Arturo Schwarz. Susanna Wald and Ludwig Zeller: Art Gallery of Hamilton [exhibition catalogue] (Toronto: Oasis, 1970).

The Fall/Winter 1977 issue of Review (C.I.A.R., New York) carries an interview with Ludwig Zeller and an article by Anna Balakian on "The Surrealist optic of Ludwig Zeller."